



POTTERS
GUILD
of BRITISH
COLUMBIA

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Newsletter

April 1998

Svend Bayer: A Workshop Review - by Frank Turco

Svend Bayer's Workshop, held at the Shadbolt Centre, gave pottery enthusiasts a privileged glimpse into the person and work of a potting "superstar". Svend had requested 600 pounds of clay for the two day event and skillfully demonstrated his technique of throwing, pinching and coiling big pots. The size of Svend's pots is limited only by the height of the ceiling above the wheel-head and the weight which he can physically move without assistance.

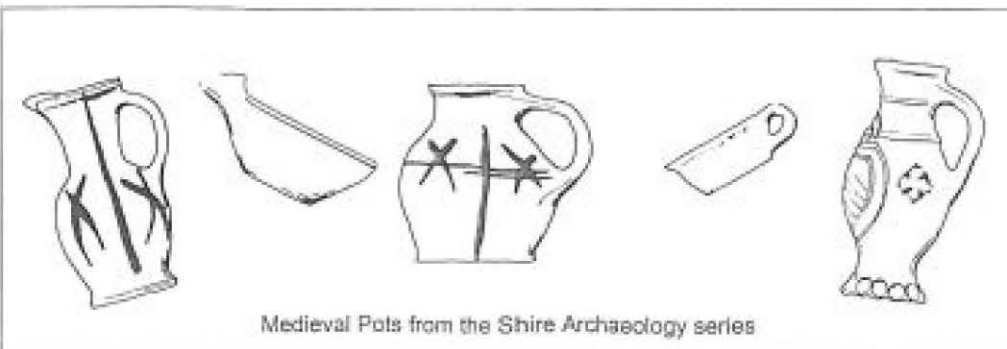
Big planters are made on a continuing schedule of two lots of twenty-five, and are fired monthly in an enormous wood-burning anagama kiln. His production is incredible, and it is no coincidence that his studio at Sheepwash, Devon is strategically located half way between a ball clay mine and a sawmill. He also demonstrated an ability to throw enormous pitchers and platters quickly, producing three huge jugs in ten minutes. A "tweek" formed the spout. "People don't use these anymore, but somehow they connect", said Svend. Jack may have seen one sitting on the table when he climbed the beanstalk.

When Svend adds a coil to a pot, it appears

that he is cradling an enormous python snake. His left hand is extended holding up the tail, while the body flows down his arm, across his chest and down the right arm. The head of the beast is massaged and kneaded onto the rim of the growing cauldron. The coil is invariably just the right length. Coils are added to a leather-hard thrown base the size of a washtub. To overcome distortion from the drying shrinkage, Svend rhythmically paddles from the outside while a mushroom shaped anvil simultaneously strikes from the inside. This causes the wheel to rotate and for several minutes creates a deep, rhythmic drum beat. The leather-hard clay is thus further compressed and stretched to the desired contour.

"Making big pots, I really, really enjoy that", but as he continued to paddle, the demonstration pot developed a split due to the unexpectedly rapid drying caused by central heating. Svend exclaimed "Making big pots is a quick way to despair." Somehow we all understood this apparent paradox. The process

Continued on page 4



Medieval Pots from the Shire Archaeology series

Editor's Notes

***A couple of months ago Ceramics Monthly asked for photos of the oldest Shampo wheel kicking around your studio. Geoff Searle sent in a shot of his 1966 Shampo and won the prize -a Shampo handing wheel that he says "goes on forever". Congratulations! I hope it's not his only wheel, by the way.

***Deb Taylor, whose amazing textures often leave potters visiting the gallery with gaping jaws, was recently to be seen on *Gabereau Live*, teaching the intrepid host how to throw a pot. A classic moment in Canadian television.

***I took advantage of being on the Library Committee and selfishly took out our new copy of *Single Firing* by Fran Tristram. It's a great book and has raised a lot of interesting points about pots and potters. I hadn't thought about how entrenched my attitudes are about the way I work, or why they are that way.

The first reliably documented bisque firings took place in the Sung period (AD 960 - 1269) and are hence fairly recent additions to the ceramic lexicon. It seems to have been an attempt to improve glaze fit in Honan region of China, an area where the available raw materials had poor plasticity. In the Middle-East, the introduction of fritted tin-glazes (majolica) led to fit problems which could be ameliorated

by a bisque firing. This practice moved into Europe through Islamic Spain wherever majolica glazing was used.

In Britain, stoneware and tin glazing were introduced at about the same time in the sixteenth century. Stoneware was once fired, tin ware was twice fired. With the development of a British porcelain industry the habit of twice firing became firmly entrenched in pottery factories.

When pottery began to be taught in the Art Colleges, most of the traditional craft potters had disappeared. This meant that it was taught by imitating industrial practices, even bringing in factory ceramicists as teachers. The presuppositions of industrial pottery production became part of the individual potter's methodology. The sources from which potters sought information, (industry, colleges and Bernard Leach) were all firmly committed to twice firing.

My first instructor was a student of Warren MacKenzie, who was a student of Bernard Leach. Naturally, we twice-fired everything. I think the other factor involved in universal twice firing is the preciousness of our first pots. I was so attached to my misshapen efforts that I certainly wouldn't have wanted to put them any more at risk than their thick bottoms, uneven walls and air bubbles already did! Tristram does point out that after the initial learning period,

single firing produces as many sound pots as twice firing.

Another debunked myth about single firing is the difficulty of glaze application. In fact, Tristram points out that 'greenware has less variable porosity than biscuit ware from an uneven kiln, and thus glaze thickness can be more evenly controlled. Single firing takes less time than conventional firing, and it does save your back from loading the kiln twice! She goes on to make many other points for single firing and offers all sorts of technical pointers and glaze formulas.

The one flaw I found with the book was the low fire glaze recipes designed for single firing. They all have lead in them! Don't British potters have to worry about the lead police? I haven't quite had the courage to try it out yet, but I will, by George, I will.

Karen Opas

As a new member of the Editorial Board, I am very concerned with the role of the newsletter in communicating with the membership. If there is anything in an issue that you would like clarified or expanded upon please phone me at 604 / 291 - 0741 and leave a message. If I can't help you I will try to put you in contact with someone who can.

Rosemary Amon

Potter's Guild of B.C. Newsletter Website: www.margaretdesign.com/pguild/

The Newsletter is published 10 times yearly as an information link for members. Submissions of articles, letters and anything else of interest are happily received and should be submitted by the 2nd Wednesday of any month. Unclassifieds and articles may be edited for space needs. The fax number is 604/669 - 5627.

Editor: Karen Opas General Manager: Jane Matthews Editorial Board: Rosemary Amon, Heather Cairns, Gillian McMillan, Frank Turco
Gallery Assistants: Julia Maika, Christina Loch, Melanie Corbin, Monica Brisson-Arce, Sandra Ferguson

1998 Membership Fees (Based on Calendar Year):

- Individual: \$40
- Seniors/Full time Students: \$25
- Institutions/ Groups / Corporations: \$80
- Family or Studio (max. 4 persons): \$55

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- 1/4 Page: \$40 Business Card Size \$25

Unclassified Rates (not including GST)

- Members: FREE
- Nonmembers: 3 lines \$8 each additional line: \$2

Board of Directors: President: Ron Vallis; Treasurer: Janet Turpin; Secretary: Gillian McMillan; Directors: John Cloutier, Linda Doherty, Fay Hickey, June MacDonald, Debra Sloan, Deborah Tibbel, Laura van der Linde, Frank Turco.

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Corner Chair

It looks like *Clay '98 / Our Finest Work* is going to be a great show with a good cross section of Potters' Guild work. Thanks to all those who entered their work for consideration. I would again like to express our appreciation to Jeannie Mah for making the selections. If anyone is going to be in Waterloo this summer, Jeannie will be exhibiting her work in *A Question of Identity* at the Canadian Clay and Glass Museum with other ceramic artists from around the country, including our very own Tam Irving.

It was good to see a large turnout for Svend Bayer's slide presentation. It is interesting to see someone whose sensibilities function on such a different scale.

Welcome to Aaron Nelson who has jumped enthusiastically into the Board and is going to be co-ordinating the workshop committee.

With spring around the corner, the AGM and *Made of Clay* are coming up. This means that the next challenge for the Board is the recruitment of some new directors. A few people, including Aaron, have come forward, but we need more. Let us know if you are interested. Those who would like to contribute to Potters' Guild Activities without joining the Board are most welcome to join any of the committees that you may be interested in, i.e. the newsletter, gallery, workshops, exhibitions or studio committees.

Don't forget the opening of *Clay 98 / Our Finest Work*, 7 PM, Friday March 27 at the Community Arts Council Gallery, 837 Davie St. See you there.

Ron Vallis



Seconds' Sale

Please save your "Too Good for the Shards Pile" pots for the Guild's June seconds sale, which will help raise money for our guild office equipment. If you are interested in acting as the drop-off person for your neck of the woods, please give me a call at 874-7116. Thanks.

Karen Opas

Nomination Committee Report

The following board members have one or more years to serve in their terms: Laura van der Linde, Gillian McMillan.

The following board members have two or more years to serve in their terms: Janet Turpin, Frank Turco, Debra Sloan.

Continuing member: Ron Vallis (president).

Members stepping down: John Cloutier, Les Crimp, Linda Doherty (past president), Fay Hickey, June MacDonald and Deborah Tibbel.

Nominees for 1998/99: Dona Nabata, Ronda Green, Aaron Nelson, Bill Rennie, and Ron Feicht... to date.

We would like to take this opportunity to thank the departing board members, who have all contributed tremendously to the Guild.

Linda Doherty, as well as having acted as president, took on the long and arduous task of putting together the upcoming book *"Made of Clay: The Ceramics of BC"* (a project initiated by Laura Arpiainen). The funding needed for the book is being raised by the new event, *Lottery for Pottery*, made possible by Linda's leadership. Linda also initiated the seconds sale "Too good for the Shard pile", to help with capital office expenditures. These events have been inclusive of any Guild member wishing to participate and have been strongly supported. Linda is now a partner in Mudslingers. Good Luck.

Deborah Tibbel has been deeply involved in the editing and formatting of the book, giving hundreds of hours to this project. This is a definitive publication that will put the Potters' Guild on the map, and is a very important step in our development.

John Cloutier has been instrumental in the annual sale "Made of Clay". He has also raised substantial funds in the event he initiated, "From the Oven to the Kiln" a high profile potter/chef event that he will continue to be involved with.

Les Crimp valiantly crossed the ocean to attend as many meetings as he could, representing our 'out of towners'. It was valuable to have OOT representation. Geography defeated us, as it was too

demanding for Les to continue. Perhaps some member can come up with a method for more OOT participation.

Fay Hickey has lent her considerable smarts, abilities and connections to the Gallery and assisting with fundraising. Her voice is one of great common sense, backed with know-how. We really hope that she will continue in committee work.

And what can we say about June MacDonald? She has been on the board for at least nine years, providing a very important continuity within the board. June has given a historical context to many decisions. She has worked on many committees, and has been especially effective in administration and as Secretary, and has kept the board on track with the proper procedures in meetings. She has been a strong voice for the entire community, giving thoughtful and well considered advice. We begged her to stay... but she says she needs a break.

Ron Vallis is another very long term Board Member who provides that important continuity. He took on the role of president, despite his very young family, and has done an excellent job this year. The meetings are fun and well organized. This coming year he is planning to streamline the meetings with more specific committee work. There are many plans afoot -improving the Gallery, publishing the book, and continuing the plan to move to a much larger space.

SO, WHAT CAN YOU DO FOR YOUR GUILD THIS YEAR???

Nominate yourself! Don't be shy! And your best friend! Volunteer for a committee....THE GUILD NEEDS YOU. These great plans will only happen if you help to make them happen.

The Board needs young members who can give time and energy (it's a great way to meet the membership of your Guild).

The Board needs older members for their knowledge and perspective.

Phone Aaron Nelson 708-7012 or Debra Sloan 736-3039. We await your phone calls.

Debra Sloan

Svend Bayer, from pg. 1

appears a magical ritual which is repeated hundreds of times in the privacy of his studio. We were granted a privileged audience to witness this process.

The art and craft of Svend Bayer is from an informal three and a half year apprenticeship with Michael Cardew, tempered by production work in a factory, and a trip to South Korea. He was moved and influenced by the production potters who toiled in obscurity producing "pots which are alive". While at the production factory, Svend concluded that usually it is the little guys who make the big pots and were regaled with stories of a brilliant, minuscule gentleman, 5' 3", who looked like a dancer, but who was able to center 60 pounds of clay in two deft moves. "You won't see that here today" declared Svend. A penny placed in the first mound of clay was later retrieved and indicated the proper depth when opening.

Svend confessed that when he went to the Orient, he was incredibly arrogant but was quickly humbled by the mastery of the South Korean potters and the obscurity of their lives in a society which does not hold potters in high esteem. We viewed slides of a diminutive South Korean potter who daily produces 40 enormous pots, thrown at one sitting. These are used to store kimchee, a pickled cabbage. These huge pots were fired in an eight chamber anagama kiln approximately 120 feet in length. The kiln fires for nine continuous days, is then disgorged, and the process starts all over again. While there, Svend made sketches of the kilns and studied their construction.

We were treated to anecdotes about the legendary Michael Cardew, who continued to make large pots at the age of seventy, but complained to his physiotherapist that he couldn't do this anymore. Cardew had a volcanic temper, didn't like to make bodily contact with anyone and frequently commented "You don't have to be a nice man to make good pots". Of the perennial question -is it art or is it craft?- Cardew's distinction was "it is craft until you piss on it, then it's art." There flows a warm affection for Cardew from Svend.

Svend loves to build big kilns. He has built numerous anagama kilns. Some, of

monstrous proportions, on his own property were dismantled due to a shortage of space. He felt it necessary to save the shed, implying that it is easier to build a kiln. I would look for other motivation. At one time, Svend simultaneously fired a 300, a 600 and a 900 cubic foot kiln. He has 20 tons of wood around him at all times. His test kiln is 150 cubic feet! All this is done without hired help. The latest kiln creation is an astounding work of art and is the culmination of years of building and studying wood burning kilns. It was inspired by an efficient kiln studied in Thailand, and takes the shape of a pear sliced in half, the chimney being at the bottom wide end. Some describe it as an upside down brick boat with ports for stoking and a herring-bone brick spine.

Svend's father-in-law was a vicar. As Svend was building a kiln in Cornwall Bridge, Connecticut, his wife Jane had a dream that her father, the vicar, was standing in the firebox of a thundering kiln glowing in white heat, preaching hell and damnation. Apparently it still continues to be a working kiln, having breathed fire without noticeable damnation since 1974.

Svend Bayer seems justifiably pleased with his life, his craft, and his art. He produces and fires his work regularly and makes a broad line of wares. He glazes only the inside of the "domestic stuff", and it receives the same treatment in the kiln, the only concession is that the big pots are placed in the middle to deflect the heat off the sides. Apparently, he thoroughly loves the process of potting, building kilns and firing, but he too has to sell the stuff, and there is story of an order for 150 gigantic planter pots which was placed by a Kuwaiti businesswoman. These were produced then precariously stacked outdoors in a field waiting to be packed. One day Svend heard a commotion from a herd of cows poking amongst the pots but, miraculously, both the pots and the cows survived and the pots were used to store provisions during the Gulf War.

The workshop was a rare treat and demonstrated a dimension of potting which is firmly linked to the past but remains unique to the personage and legacy of Svend Bayer.

Frank Turco

Maureen Wright Scholarship

I would like to thank the North West Ceramics Foundation for granting me the Maureen Wright Scholarship to attend Svend Bayer's workshop.

Upon entering the Shadbolt Centre on Saturday we were greeted by several large planters already in progress. Svend began working by effortlessly centering a very large amount of clay with rhythmic paddling and slapping. He quickly threw a large base and moved on to the next piece that was already drying on the table.

By adding three large coils Svend was able to add about six inches onto a planter. At each sitting, the coils were applied with special care to achieve an even thickness. Once attached, the coils were smoothed and thrown into shape. Throughout the weekend Svend diligently added sections onto three planters which seemed to take life with each step.

To finish one of these three-foot tall planters, large handles were added to compliment their generous rims. A slight texture was added by impressing the braid of a rope. The rest would be left to the kiln, relying upon ash deposits to form natural glazes and flashing effects. Although the skill Svend demonstrated with the size was impressive, we were all shocked at the ease with which Svend created several pitchers. One quick blink was enough to miss Svend altering the lip of a pot as the crowd murmured, "that's the quickest spout in the west."

Presently he is using a 300 square foot anagama kiln which he side stokes, placing wood directly on top of pieces in order to create unique results. His approach to firing has become more experimental. This change in Svend's work came about with a reduction in kiln size. Svend's previous kiln took about four months to fill. With only four firings a year Svend was hesitant to chance a misfiring.

The workshop was quite inspiring as Svend portrayed all the romantic qualities of being a potter. From the use of local materials to the glowing embers of a woodkiln, Svend's works are objects of beauty and represent all that is good about pottery.

Jamie Gubbins

Guild News

Once again, a reminder that the Annual General Meeting of the Potters' Guild of BC will be held on Friday, May 1, 1998 at 7:00 PM. The **Annual Report**, with the reviewed financial statements by Robert Kell, will be sent out to all current members prior to the AGM - we are aiming for mid-April. Included in this mailout will be a ballot listing those nominated for the board prior to the AGM with space left for including nominations from the floor. Usually, the Potters' Guild does not actually have an election for board positions as the number of nominees in the past has equalled the number of vacancies on the board; nevertheless, the ballots are always prepared. In addition to the ballot, you will also receive a proxy form in this mailout. The proxy form is for those members who wish to participate in any voting, but are unable to attend the meeting. Simply assign your vote to another member who will be attending, and that person will vote on your behalf. If there are any questions about this process, please do not hesitate to call the Guild office (604-669-5645).

Clay '98 - Our Finest Work will soon be installed at the Community Arts Council of Vancouver, at 837 Davie Street. If you were unable to attend the opening, the show will be up until April 18th.

All booths for the Annual Sale Event, **Made Of Clay**, held May 1 - 3, have now been taken! There is, however, a half-booth available if anyone is interested in sharing. Please call Jane at the Guild office for further information.

The Potters' Guild second workshop of the year, Svend Bayer, took place last weekend at the Shadbolt Centre for the Arts in Burnaby. Close to 60 people were registered and from the sounds of Frank Turco's and Jamie Gubbin's accounts, the workshop was a resounding success! Many thanks go to Sharon Reay, Nathan Rafla and others at the Shadbolt for organizing the workshop, registrations, and ordering the 600 lbs of clay! We look forward to future collaborations! The Guild would also like to thank Linda Doherty for looking after Svend during his visit and having him stay at her home. Thank you.

I'm pleased to report that the revenues from the Greg Payce workshop in late

weekend have netted the Potters' Guild over \$1000. Two more are in the works for the summer, so stay tuned...!

Two more life memberships will be awarded at the AGM. They will be announced that night (just to keep you in suspense). We will also have some light refreshments following the meeting.

Gallery News

Gallery revenues have been strong again for this time of year. The total year to date at the end of February is 3% greater than the target, and just shy of what was generated last year.

The March open Guild show of vases and planters continues through until April 2nd, when we will be setting up Kathryn Youngs' exhibit *A Childhood Perspective on Function*. The opening reception will be held on Saturday, April 4th, 2-4 PM. Following Kathryn's exhibit in May, there will be a display of Alison Feargrieve's new one-of-a-kind pieces, titled *Aphrodite's Mirror*. The opening reception for Alison's exhibit will be on Saturday, April 25th, 2-4 PM.

The current feature artist-of-the-month is Marc Lemieux, who has brought in some beautiful examples of his crystalline glazes. Marc's vases, boxes and sushi dishes lend themselves very well to the streaking and pooling effects created by the crystals. In April, the Gallery looks forward to the work of Gertruda Patson.

A reminder that the **April 15 deadline for jurying work into the Gallery** is fast approaching. Please refer to last month's column for further information, or call the Gallery and we will be happy to send you a complete set of the Jury Guidelines.

Another approaching deadline is July 31st when submissions for exhibit proposals are due. For a submission package, again please call the Gallery.

I look forward to meeting many more of our members at the upcoming Guild events. Please do come and introduce yourself to me so that I can put a face to your name on the membership list! Till then.

Jane Matthews

Notice of the Potters' Guild of BC's Annual General Meeting

Friday, May 1, 1998
7:00pm
in the Quarterdeck Room
of the Granville Island Hotel
1253 Johnston Street
(next to Performance Works)

Letters to the Editor

Dear Fellow Guild Members:

Many members of the current Board are stepping down or are at the end of their term. There are six positions becoming vacant in May and two persons in their last year.

If you feel you have something to contribute, or feel strongly about the direction our organization should take, now is the time you can make a real difference to the Potters' Guild. At present, there are not sufficient nominees to fill the vacancies.

Rosemary Amon

Dear Potters' Guild:

I am somewhat isolated and the potters guild on the Sunshine Coast has been disbanded for a couple of years. I need advice re: glazes and throwing, and am always interested in meeting new potters.

Dave Allen

Box 363 Sechelt, BC, V0N 3A0
tel. 604 / 885 - 5327 or fax: 604 / 885 -

Made of Clay Parking

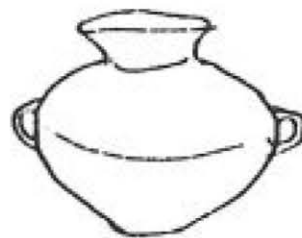
Those participants in *Made of Clay* wanting parking in the Emily Carr College parking lot for \$5 per day must notify Sue Griese prior to April 27 with the days and # of spaces wanted. Make out your cheques to Sue Griese at \$5 per day wanted and send to #102 - 960 West 6th Ave., Vancouver, BC V5Z 4J3 or call 604 - 731 - 0211.

Great news.....

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Tozan Dragon Feast

Our first ever Dragon Feast fund-raiser was a wonderful success. We sold out at 80 tickets plus 2, and had 99 excellent quality and variety dinner sets for people to choose from. Keiko Bottomley, Jan Jokinen and helpers put together a 5 course Japanese dinner that was really superb. It included a handmade, endless variety of desserts as well as a birthday cake. At intervals throughout the evening, Al Ramos played his Shakuhachi flute with such skill it provided an ambiance that connected the evening together. Maureen Beardsley felt that the sound of the flute was like the flame weaving itself through the kiln. After dinner, Kazuko Nagai demonstrated elements of a Japanese tea ceremony and everyone was able to try the special green tea in authentic Japanese tea bowls. We had a silent auction, free draw and an arm's length surprise draw as well as Mark Bottomley's bass guitar and Camille's beautiful singing to complete the evening with style.

This wonderful evening was possible because of the support of several people. The organizing committee totaled six people, not a lot unless they are Jeorge

McGrady, Keiko Bottomley, Jan Jokinen, Lois Romanow and Yi-Wei Wang. They were truly amazing! And wonderful to work with! Honestly, I can't say enough good things about being a part of such a great team. Deb Taylor, Barb Coy and Gary Whelan were valuable help as well. And did the place get set up -99 dinner sets arranged, dish washed, catalogued (quite a feat) and have dinners served! With the help of Cheryl Stapleton, Yinh Yuen, Jana Zylich, Sue Hirst, Jackie White, Rachelle Chinnery, Ruth Porter, Ernie Watkins, Dave Beardsley and Veronica Shelford, everything went along so smoothly that it was lots of fun as well.

Every potter contributed a truly excellent quality of work that made one proud to be a part of the dinner set display. People who kindly contributed dinner sets were: Larry Aguilar, Les Beardsley, Meg Burgess, Judy Burke, Heather Cairns, Gary Cherneff, Rachelle Chinnery, Cathy Epps, Jim Etskorn, Kaori Fujitani, Jackson Hirota, Sue Hirst, Robin Hopper, Gordon Hutchens, Elaine Hughes-Games, Lynne Johnson, Louise Lachambe, David Lloyd, Christina Loch, Vincent Massey, Dana Manhul, Gillian McMillan, Ruth Porter, Jo Priestley, Carol Stanton, Keith and Celia Rice-Jones, Lois Romanow

Veronica Shelford, Nancy Silo, Connie Severson, Cheryl Stapleton, Gloria Stephens, Don Stuef, Deb Taylor, Jean Vanderley, Yi-Wei Wang, Ernie Watkins, Gary Whelan, Jackie White, Ping Kwong Wong and Yinh Yuen. Many of these people contributed more than one set, for which I am truly grateful and thank all of you for helping to make the evening such a success.

Our hope was to raise at least \$5000 to contribute to the Tozan kiln debt of approximately \$11,000. Expenses have not been totally worked out, but we are confident that we will be able to surpass our goal. The contribution of everyone involved made it possible to help reduce the debt significantly. Thank you everyone.

Cathi Jefferson



* Tozan AGM May 23, 11 am at Beban Park Community Centre, Nanaimo, BC.

**Noborigama Firing -August 7 - 22. Delivery of pots 7 - 8 August, loading and firing. August 22 - unloading and pot pick up. Contact tel. 250 - 245 - 4867 or fax 250 - 245 - 4225.

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Greg Payce Workshop

Greg Payce is a meticulous artist who says he loves to work within the richness of the craft tradition. Strongly influenced by classical Greek vase forms and Aegean decoration, he injects some 20th Century Op Art madness that makes for some very interesting conceptual work.

During his workshop he made a tall vase (about four feet high) thrown in sections, a small vase, and a small thrown and altered snail pitcher. He did a grand demonstration of decorating with colored terra sigillatas. He demystified his decorating technique by showing us the magic of latex resist, a mouth atomizer and a bath brush.

His handles are humorous, obsessive mini-sculptures, a release from all that precision, I'd imagine.

A perfectionist, he indulges his love of clay. Speed is the last on his "to do" list. He said that watching him work was like watching paint dry. At times this was true, but after all we were watching art being made, and not "Married With Children".

Techno Tips from Greg Payce

Decoration Techniques:

I use painting, spraying, flicking and resist processes. I work on leather hard clay as I have less problems with the sig fitting the clay and not flaking off later.

For spraying sig I use a mouth atomizer. Sigillatas are very fine and spray easily with good control this way. There is also less backdraft from the spray booth if you use this one. Mouth atomizers are available at art supply stores. They are used for spraying fixative on drawings.

For painting I use very good quality brushes; mostly sable watercolor brushes. Good brushes make good marks and last a long time if you take care of them. I have found that if you always rub some Sunlight dish liquid into the brush before using it you will have no problems with pigments, wax or even latex sticking in your brushes.

For resists, I use latex. I have found that a mixture of 50% Rubbertex compound

(red) from Lewis Craft and 50% pure latex rubber (available at Sounding Stone in Winnipeg) thinned to painting consistency works best. I spray or paint on a layer of sig on leather hard, let it set, then paint out the resist areas with latex. When the latex is darker and clearer you may apply more sig, then resist, etc.. Resists are easily removed by pulling on an edge with a pin tool. I usually leave all resist and sig layers on the piece until the end and pull them all off at once.

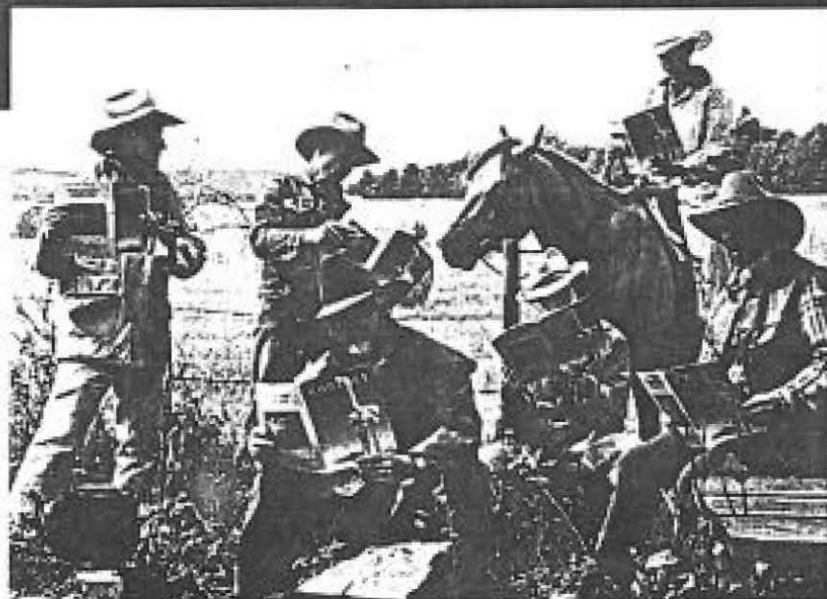
To build up textures I use a thick, deflocculated slip made of the clay body I am using. I use a nail brush to "flick" layers of slip onto a piece. The effect is like stucco.

Occasionally, I use underglazes and some glazes (applied using the same techniques) to pieces. Most of my work could be once fired to cone 04, but I line them with a clear glaze to make them more functional. Bisquing the work also gives you a chance to add more surface or fix any tiny cracks or scratches.

Greg Payce

Aileen Fennell

Good Looks...Great Read!



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contact

CERAMICS FROM A CANADIAN PERSPECTIVE

Canadian Subscribers: Cdn \$30 + \$2.10 gst
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8601 Warden Avenue, Box 56599
Markham, ON L3R 0M6

Visa or MasterCard accepted

1 (800) 315-0857 or 1 905 477-9416 or reach us at <http://www.cadvision.com/ceramics>

Unclassifieds

For Sale:

Electric kiln, 4 1/2 cubic feet, fires to cone 6, \$300. Call Cindy at 604/892 - 5632.

Photo or Slide Documentation:

ECIAD photo grad available for documentation. Can work on location. Call 604/596 - 4946. Rob

For Sale:

Cress Electric kiln, 115V, 15 amp. C-11-H. 20" x 20". \$400 obo. Call Virginia at 526 - 0680.

For Sale:

Brent Slab Roller (SRC) on legs with extra set of new cables. \$750. Call Susan at 250/537 - 1873.

Hand Fabricated Ornamental Ironware:

created from recycled railway parts. Products include trivets, bowl and plate stands and racks. Custom orders. Catalogue available. R & J Enterprises, CS, S14, RR #1, Princeton, BC V0X 1W0, phone/fax: 250/295 - 0085

Help MISSA build a permanent gas kiln:

We need donations of mugs/cups for the sale we will have during our summer school. Please bring your donations to the Michael Sherril workshop or mail them to our address: Metchosin Int'l Summer School of the Arts (MISSA), 650 Pearson College, Victoria, BC V9C 4H7.

Thank you for your support!

Calls For Entry

1998 Coombs Country Arts & Crafts Fair will take place July 17 - 19 near beautiful Qualicum Beach. Last year's successful event had 78 high quality exhibitors., so this year's jury will have their work cut out for them! A salmon barbecue presented by Qualicum Band of the First Nations will also draw in patrons. If you are interested in applying please call Les Crimp at 250/468 - 7072 for entry forms.

MayFair Shopping Centre Mother's Day Craft Sale from May 6 - 9, 1998. This Victoria shopping centre draws approx. 35,000 - 50,000 people per week. Contact 250/380 - 1545 for entry forms.

Fireworks 1998 explores the theme

"From Our Roots" in clay and glass.

Interested artists can examine the question of cultural influences. Juror: Walter Sunahara. Juried from work. For info contact 416/438 - 8946.

Entry deadline: April 24, 1998

Art Market 98, located along the beach in beautiful Harrison Hot Springs. July 4 & 5, July 10 or July 11 & 12. Juried from photographs or slides. Booth fee \$65 or table fee \$10. For more information contact Art Market 98 at 604/796 - 3664 or fax 604/796 - 3694.

Entry deadline: April 30, 1998.

18th Northwest International Art Competition, focus on sculpture this year. Open to residents of BC, Washington and Oregon.. Awards \$1500 in juror's prizes. For entry form contact Allied Arts of Whatcom County, 1418 Cornwall Avenue, Bellingham, WA 98225, tel: 360/676 - 8548.

Entry deadline: April 30, 1998

Castles & Crafts Craft Market will be held during the Harrison's World Championship Sand Sculpture Exhibition. Booth fee \$45, plus 10% commission on all sales. For entry form contact Harrison Festival Society, Box 399, Harrison Hot Springs, BC, V0M 1K0 or call 604/796 - 3664, fax: 604/796 - 3694.

Entry deadline July 31, 1998

Ceramics Monthly International Competition, (March 1999), Columbus, Ohio. Open to utilitarian and sculptural ceramics. No entry fee, juried from slides, cash awards. Color catalogue. For entry form write to CM International Competition, PO Box 6102, Westerville, OH, 43086-6102 or fax 614/891-8960.

Entry deadline September 30, 1998.

Signatures Craft Show & Sale is accepting applications for their November and December shows in Ottawa, London, Quebec City and Toronto. Depending on location, the shows attract 20,000 to 50,000 customers. Contact: The Signature Group, 37 Langley Ave., Toronto, Ont. M4K 1B4, tel. 416/465 - 2379 or fax 416/465 - 6561.

Applications accepted until show is sold out (usually by end of June).

Workshops

April 10 & 11: Linda Christianson Salt Spring Island Workshop. Slides, throwing, altering and assembling demonstrated. Billets available. \$35 to SSI Guild, \$40 other. Cheques payable to SSI Potters' Guild. C/O Denys James, 182 Welbury Dr., Salt Spring Island, BC, V8K 2L8

April 18: Acclaimed potter and wood-firing expert Linda Christiansen at the Richmond Cultural Centre. \$30 to RPC or FVPG, \$35 others. Tel. 604 - 597 - 8992 to register.

April 19: Sculpting the Figure. Martin Williams gives a hands-on workshop for all levels, using live model. \$55 includes materials. Mudslingers at 688 - CLAY.

April 29 - May 8: Anagama Firing course with Jackson Hirota at Malaspina College. Credit Course. Call Jackson at 250 - 245 - 4867. \$300.

May 2 - 3. North Carolina Potter Michael Sherril demos throwing, altering, pulling clay and assemblage, moving forms from functional to sculptural. \$100. Contact 250 - 391 - 2420, (Metchosin, Victoria).

May 10: Majolica Glazing Workshop with Julia Maika. \$32.10. Shadbolt Centre for the Arts. Tel. 291 - 6864.

May 22 - 24: Clay In Architecture with Peter King of Florida. Building of fireplace facade & sink demo. Also making, glazing and installation of major architectural piece. \$185. Vancouver. Sonja at 604 - 278 - 0864.

June 8 - 12: Altered Extrusions. A hands-on workshop building on and throwing extruded forms. \$210 plus materials. Mudslinger, 688 - CLAY

June 12 - June 25: World Wood Kiln Festival, Osan, Korea. \$400 for room, board and internal travel. Slides shows, onsite visits, museums, making pots, firing, feasts, folk dances, etc. Contact Maureen Beardsley at 250 - 245 - 4867.

Next Newsletter Deadline: April 10.



Workshops, Cont.

June 15 - 19: **Ceramic Wall Murals and Handbuilding** workshop in picturesque Gibsons on the Sunshine Coast. Instructors Pat Forst and Patricia Logie (Portraiture). \$250. tel. 604 - 886 - 2543.

June 15 - 26: **Handbuilding & Explorations of Low Temperature Firing Techniques** with Denys James. Introduction to form generation, surface treatment and firing possibilities (wood, electric, soda, raku, saggar & pit). \$495. Salt Spring Island. Tel. 250 - 537 - 4906.

July 6 - 7: **Extending Your Creative Force.** Break patterns and restimulate your "beginners" creative enthusiasm through intensive exploration with Denys James in a supportive yet critical environment. \$495.

July 18 - 22: **Form & Surface with Coloured Clays** with Vince Pitelka. Covers colored clay sprigging, marbling, layered effects, patterned loaf construction, neriage/nerikomi and clay murals in handbuilt and thrown forms. \$275 plus materials. Vancouver, BC. Tel. Olga 604 - 224 - 6730.

July 27 - 31: **Ancient Clay** with Vince Pitelka. Handbuilding, terra-sigilatta, burnishing, polishing, bonfire-firing of ancient/tribal vessels/sculptures. \$250 plus clay. McDowell Studio Farm, Ferndale, WA. Onsite camping included or B&B nearby. Tel. 360 - 384 - 2543.

August 3 - 7: **Color and Surface with Slip Techniques** with Vince Pitelka. Sgraffito, slip-layering, stamping, resist, trailing, marbling and feather-combing. Intermediate - advanced. \$275. Ferndale, WA. 360 - 384 - 2543.

August 24 - 28: **Pottery on the Wheel** with Pat Forst. In Gibsons on the Sunshine Coast. Suitable for beginners and intermediates. \$250, materials extra. Call 604 - 886 - 2543 for information.

Mexico with Denys James (two options this winter):

December 3 - 18: **San Miguel de Allende.** Handbuilding & low-temperature firing or Spanish or other Art Courses. \$1550 - \$1600 includes return airfare, bus to SMA, accommodation, meals, tuition & materials. Denys at ph/fax 250 537 - 4906.

Jan 21 - Feb. 9, 1999. **Oaxaca and Region.** Spanish, Handbuilding; adobe wood kiln building and firing in a small village. Accommodation options include homestay with a Mexican family. Ruins, museums, galleries, clay villages. \$1750 - \$1850. Includes return airfare, accommodation, meals, tuition, materials. Denys at ph/fax 250 - 537 - 4906.

Other

Clay classes with local potter Alison Feargrieve, BFA. 8 week session. explore a variety of handbuilding techniques with an option to work on the wheel. Call 604/876 - 6996 for info.

Mudslinger Clay Studios welcome new members. Fee is \$30 annually with a drop in rate of \$8 for 4 hours. Call 688 - CLAY for information.

Priority in the workshop column will be given first to workshops, especially those in BC, any remaining room goes to classes by Guild members in their studios, and then to institutions.



**POTTERS
GUILD
of BRITISH
COLUMBIA**

1359 Cartwright Street
Granville Island
Vancouver BC V6H 3R7
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Tel: (604) 669-5645

Potters Guild of British Columbia 1998 Membership Application Form

☐ Yes, I want to become a member ☐ Yes, I want to renew my membership

I/we are applying for the following category of membership:

<input type="checkbox"/> Individual	\$40	<input type="checkbox"/> Senior	\$25
<input type="checkbox"/> Family/Studio (max. 4 persons)	\$55	<input type="checkbox"/> Institution or Group	\$80
<input type="checkbox"/> Student (full-time)	\$25	<input type="checkbox"/> Corporation	\$80

Name: _____

Mailing address: _____

_____ Postal Code: _____

Phone: _____ Fax: _____

Email: _____

I/we enclose \$ _____

Need a receipt: yes ___ no ___

Mail or deliver to:

Potters Guild of BC
1359 Cartwright Street
Vancouver, BC
V6H 3R7

The membership is for the calendar year ending in December of 1998